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hand and machine work, the ethics of shopping, sweat-shop labor and the work of the Consumers' League, and the suitability of clothing with reference to use and income. The only phase of the subject that seems to escape definite mention is the psychology of fashion. It would seem that as valuable a social reform could be accomplished by suggesting directly to the rising generation of women the need of freeing themselves from this slavery as in discussing the sweat-shop work so frequently mentioned. But this is a small and perhaps only fancied omission from a book that suggests how domestic art will help "any woman to be a better consumer, producer, and home-maker," "to buy more economically and wisely, to select with wisdom and good taste the best and most appropriate clothing and furnishing for her home, to manage it systematically for the good of all its members, and to enter into the problems of social life intelligently."

EDNA D. DAY

THE UNIVERSITY OF KANSAS

The Short Story in English. By HENRY SEIDEL CANBY. New York: Henry Holt & Co., 1909. Pp. xiii+386. \$1.60.

It is not solely an interest in the short story as an art-form that prompts Professor Canby in his study, *The Short Story in English*. He is concerned first of all with the history of short fiction in English, and begins his exposition, therefore, with the first short prose narratives to be found in Early Middle English literature. Somewhat over half the book is devoted to a discussion of these and their numerous posterity to the time of the nineteenth century, the interest for the reader throughout lying solely in the exploration of a field of literary history scarcely touched upon in the manuals of literature. In reading, defining, classifying, and commenting upon this vast mass of fugitive and, in large part, valueless fiction the author has done an arduous and important piece of research. Most of us will thank him for bringing together in this painstaking fashion knowledge which every student of literature would wish to possess, but which few would have the time and inclination to seek at first hand: too much literature intrinsically worthless must be read before any generalizations worth the while are possible. In this study, therefore, the author has produced a work as yet unique which must supplement the standard histories of the novel in presenting the story of the development of prose fiction in English.

With the beginning of the nineteenth century and the period of Washington Irving that form of short fiction known as the "tale" assumes a more artistic form than is ever before found in English prose. To this, the forerunner of the short story as a recognized art-form with laws of its own, Professor Canby devotes some little space, and follows with a chapter each on Poe and Hawthorne, who, intrinsically important, are doubly so by reason of their place as early masters of the modern short story, opening up fields hitherto unexplored and perfecting a technique to which the best short-story writers of our own time owe much. With Poe and Hawthorne the short story is set upon its course of rapid development, and it becomes impossible for the author of this study to discuss individually the many worthy writers. He does, however, deal at some length with Bret Harte, Henry James, Stevenson, and Kipling, and finds time for a chapter or two in which to explain the recognition in England of the short story

as distinct from the tale, and, in America, the development by competent craftsmen of types of story other than those discovered by Poe, Hawthorne, and Bret Harte. Altogether the work is satisfactorily done and with much appreciation for the best of contemporary work. Yet the reader lays down the book with the conviction that the technique of the modern story has yet to be treated with authority. A critic such as Poe or Stevenson, himself a successful writer of stories, is needed for the task.

Writing the Short Story. By J. BERG ESENWEIN. New York: Hinds, Noble & Eldredge, 1909. Pp. 441. \$1.25.

Mr. Esenwein, who as editor of *Lippincott's* has had much practical experience in rejecting manuscripts and has thereby developed theories as to the methods of salable fiction, has in his volume, *Writing the Short Story*, attempted to lay down the lines upon which a short story should be constructed. There is much advice which will prove of value to the writer who has had some training, many "tips" bought by someone with sad experience, and a good deal of sound criticism and comment culled from many editors and critics. To one who has already served his apprenticeship in the trade and has come to some understanding of the principles underlying all narrative writing the book should take its place with other good handbooks and aid him to a better understanding of his own defects.

To a beginner, however, the arrangement of the book with its innumerable subdivisions is sure to prove rather bewildering than helpful. He will be unable to piece together from scattered passages the simple principles underlying the narrative form. This he needs as a basis before he goes on to a study of the difficulties of method, problems of introduction, dialogue, transitions, description, and the like, which are made evident only when a story begins to assume form, however crude. In other words, Mr. Esenwein is not sufficiently academic in his effort to get at fundamental principles, and his arrangement and subdivision of his matter are over-complex. The fault is the converse of the treatise of the college theorist upon the art of writing, and is one which will make the book unsatisfactory for classroom purposes. The teacher, however, as the writer, may derive from it many helpful suggestions.

Modern Masterpieces of Short Prose Fiction. Edited with Introduction and Notes by ALICE VINTON WAITE AND EDITH MENDALL TAYLOR. New York: D. Appleton & Co., 1911. Pp. xxi+408.

The editors of this collection of short stories have aimed to gather representative stories which will hold the interest of students as well as illustrate good narrative method. Good stories by Turgenev, Daudet, de Maupassant, Poe, Stevenson, Kipling, Hawthorne, Henry James, and a few others, make up the volume. One wonders, however, on what principle Ibsen's *Doll's House* was included. Was it purely for local reasons—was the book designed, that is, solely for use at Wellesley, in which college the editors are instructors?

CARL H. GRABO

THE UNIVERSITY OF CHICAGO